

25 Blythe Road | London's Specialist Auctioneers

Harry Moore-Gwyn
AUCTION OF PICTURES FROM A PRIVATE
LONDON CLUB

Wednesday 5th April 2017



AUCTION ENQUIRIES AND INFORMATION

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Front cover: Lot 9 opposite page Lot 56

Back cover: Lot 68

25 Blythe Road Ltd

Harry Moore-Gwyn

AUCTION OF PICTURES FROM A PRIVATE LONDON CLUB

Including works by: Ivan Pokhitonov, Charles Napier Hemy, Pont, Max Beerbohm, Thomas Sidney Cooper, William Osborne, John Horsburgh, and Joseph Noel Paton.



TO BE SOLD BY AUCTION AT

25 Blythe Road Ltd
25 Blythe Road
London W14 0PD

PUBLIC EXHIBITION

Friday 31st March 10.00am to 5.00pm

Sunday 2nd April 12.00noon to 4.00pm

Monday 3rd April 10.00am to 8.00pm

Tuesday 4th April 10.00am to 5.00pm

Wednesday 5th April 10.00am to 12.00noon (Limited View Only)

DAY OF SALE

Wednesday 5th April 2017 at 1.30pm, precisely

Important Information for Buyers

All lots are offered subject to 25 Blythe Road Ltd.'s Conditions of Business and to reserves. The Conditions of Business for Buyers are also published in this catalogue.

Estimates are published as a guide only and are subject to review. The actual hammer price of a lot may well be higher or lower than the range of figures given and there are no fixed "starting prices".

A Buyer's Premium of 20% is applicable to all lots in this sale. The Buyer's Premium is subject to VAT at the standard rate (currently 20%). Unless otherwise indicated, lots are offered for sale under the auctioneer's margin scheme and VAT on the Buyer's Premium is payable by all buyers.

A webcast fee of 3% + plus VAT is payable on the hammer price for items bought online.

Cataloguing Practice

A work catalogued with the name(s) or recognised designation of an artist, without any qualification, is, in our opinion, a work by the artist. In other cases, the following expressions with the following meanings are used:

"Attributed to....." In our opinion probably a work by the artist in whole or in part.

"Studio of...." *"Workshop of...."* In our opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

"Circle of...." In our opinion a work of the period of the artist and showing his influence.

"Follower of..." In our opinion a work executed in the artist's style but not necessarily by a pupil.

"Manner of...." In our opinion a work executed in the artist's style but of a later date.

"After...." In our opinion a copy (of any date) of a work of the artist.

"Signed....", *"Dated...."*, *"Inscribed...."* In our opinion the work has been signed/dated/inscribed by the artist. The addition of a question mark (?) adds an element of doubt.

"Bears signature...", *"Bears date...."*, *"Bears inscription...."* In our opinion the signature/date/inscription/stamp is by a hand other than that of the artist.

Symbols

VAT

Lots marked with the symbol '*' mean normal VAT rules apply and the standard VAT will be charged on both hammer price and premium.

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Lots marked with the symbol 'Ø' are "**Premium Lots**" you must complete the required Premium Lot preregistration application and deliver to BR such necessary financial references, guarantees, deposits and/or such other security as BR may in its absolute discretion require, as security for your bid. BR's decision whether to accept any pre-registration application shall be final. We recommend you contact BR at least 3 working days prior to the relevant sale in order to process the pre-registration, and please bear in mind that we are unable to obtain financial references over weekends or public holidays. Online bidding services are not available for premium lots.

Artist Resale Right

On certain Lots marked '●' in the catalogue that are sold for a Hammer Price of €1,000 or greater (converted into GBP using the European Central Bank Reference rate prevailing on the Auction End date) an additional premium will be payable by the Buyer to cover the payment of royalties under the Artist Resale Right Regulations 2006. The additional premium will be a percentage of the amount of the hammer price calculated in accordance with the table below, and shall not exceed the equivalent of €12,500.

Hammer Price Percentage Amount	
From €0 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

25 Blythe Road Ltd will be pleased to execute bids on behalf of those clients unable to attend the sale in person, subject to our Conditions of Business. All bids must be submitted in writing in good time and lots will always be purchased as cheaply as possible (depending on any other bids received, reserves and competition). This service is offered free of charge.

25 Blythe Road Ltd can supply quotations for shipping of purchases, including transit insurance and VAT refund administration fees, and will assist in the application for any export licences which may be required. Buyers are reminded that it is their responsibility to comply with UK export regulations and with any local import requirements.

Payment

Payment is due in sterling at the conclusion of the sale and before purchases can be released. Please note that we require seven days to clear sterling cheques unless special arrangements have been made in advance of the sale. We are pleased to accept major credit cards (regrettably we are unable to accept American Express), for which a surcharge will be made of 3% of the transaction total. There is no charge for payments made by a UK debit card; however non-UK debit cards will attract a 3% charge. Cash and Credit card payments, made on the premises, above £6,000 will not be accepted without prior arrangement and remote card payments can only be made up to the value of £2,000.

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If 25 Blythe Road Ltd sells an item of Property which is later shown to be a "Counterfeit", subject to the terms below 25 Blythe Road Ltd will rescind the sale and refund the Buyer the total amount paid by the Buyer to 25 Blythe Road Ltd for that Property, up to a maximum of the Purchase Price.

The Guarantee lasts for one (1) year after the date of the relevant auction, is for the benefit of the Buyer only and is non-transferable.

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Please note that this Guarantee does not apply if either:-

- (i) the catalogue description was in accordance with the generally accepted opinions of scholars and experts at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions;
- (ii) the only method of establishing at the date of the sale that the item was a Counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical; or likely to have caused damage to or loss in value to the Property (in 25 Blythe Road Ltd.'s reasonable opinion); or

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To claim under this Guarantee, the Buyer must:-

- (i) notify 25 Blythe Road Ltd in writing within one (1) month of receiving any information that causes the Buyer to question the authenticity or attribution of the Property, specifying the lot number, date of the auction at which it was purchased and the reasons why it is believed to be Counterfeit; and
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1*
FOLLOWER OF FRANCESCO GUARDI (1712-1793)
CAPRICCIO SCENE OF THE VENETIAN LAGOON
oil on canvas
52 cm by 71 cm; 20 in by 27 1/2 in
framed

£800-1200



2*

SCOTTISH SCHOOL (EARLY 19TH CENTURY)

HALF LENGTH PORTRAIT OF JAMES METCALFE SEATED IN A LANDSCAPE

with label on verso panel: *Mr. Jas. Metcalfe/Dalkeith*

oil on panel

25 cm by 19 cm; 9 3/4 in by 7 1/2 in

framed

£150-200

3*

ATTRIBUTED TO ROBERT EDGE PINE (1730-1788)

PORTRAIT OF DR RICHARD GUY

half length, in a red coat, red waistcoat trimmed with gold braid and lace, frilled shirt, feigned oval
bears later label on verso: *Richard Guy/Member of the Corporation of Surgeons/Published a work on
Cancer, 1762,/Painted by Sir Nathaniel Dance R.A.*

oil on canvas

76 cm by 62 cm; 29 1/2 in by 24 in

in a carved and gilt wood Chinese Chippendale style frame

Provenance

Hon Mrs. B.H. Burns, by whom sold Sotheby's 20 March 1963, lot 168

Ellis and Smith, Grafton Street, their sale Christie's, 25 May 1934, lot 126

Dr. Richard Guy was an authority on the treatment of cancer in the mid eighteenth century. He advocated non-surgical approaches, using a series of medicines to attack tumors especially in breast and maxillofacial cancers. In 1762 he published *Practical Observations on Cancers and Disorders of the Breast*, the work alluded to on the label, which discussed the use of medications to combat breast cancer, and claimed over one hundred successful cures without surgery. In March 1767, the year of his death, he had published a letter in *The London Magazine* (p. 116) on the treatment of facial cancer.

Dr. Guy was buried at St Mary Woolnoth on the 4th of October 1767, and in November 1892, when Bank underground station was built under the church, his remains were moved to Ilford Cemetery.

£3000-5000



4*

ATTRIBUTED TO SIMON DE KOSTER (1767-1831)

GEORGE IV AS PRINCE OF WALES

pastel, oval

78 cm by 61 cm; 30 in by 24 in

framed

Provenance

Sir John Macpherson

Anthony Lambert

with Oscar and Peter Johnson in 1971 (as attributed to John Russell)

London, Sotheby's 29 November 1973, lot 82 (as by John Russell).

Literature

N.Jeffares, *Dictionary of Pastellists before 1800*, J.4348.105, on-line edition, (no.J 64.1596 under John Russell R.A. and no.J.4348.105 under Simon de Koster)

Engraved

By S.W. Reynolds, 1794, with alterations to the uniform.

This important portrait, dating from c.1793-1794, shows George, Prince of Wales in the uniform of the 10th Light Dragoons (the Prince of Wales's Own). He had joined the regiment in 1783 and in January 1793 became Colonel-Commandant. The identity of the artist is confirmed by the engraving of 1794 after a portrait "Painted in crayons by S de Koster".

The artist Simon de Koster was born in Middleburg and moved to London in 1788 when he was a young man of 21. His clientele in England included such famous figures as Charles James Fox, Warren Hastings, Admiral Howe and Louis XVI and Marie Antoinette, whose portraits he painted in pastel. Many of these appear to have been made in preparation for engravings and they are only known from the engravings. The present portrait corresponds exactly with the Samuel Reynolds engraving with the exception of the uniform. It seems likely that Reynolds decided to alter the original uniform when working on his engraving.

We are grateful to Neil Jeffares for his help in cataloguing this lot.

£2000-3000





5*

AFTER HIND

DAISY, MR. WILLIAM PEARCE'S CELEBRATED TROTTING PONY

steel engraving by George Greatbach

published by Pearce, 1859

44 cm by 53 cm; 17 in by 29 in

framed

£50-70



6*

JOHANN ELIAS RIDINGER (1698-1767)

DRESSAGE SCENES FROM 'LE NOUVEAU MANEGE REPRESENTANT UN HOMME DE CHEVAL PARFAIT DANS TOUT LES EXERCISES'

eleven engravings with later hand colouring

originally published Augsburg 1734

30 cm by 21 cm; 12 in by 8 in

framed

(11)

£300-500



7*

LOUIS ROBERT HEYRAULT (FL. 1846-1880)

A GENTLEMAN IN A WHITE SUIT ON HORSEBACK

signed l.r.: *L. Heyrault 1846*

oil on canvas

61 cm by 47 cm; 24 in by 18 in

framed

£1000-1500



8*

AFTER JOHN STURGESS (FL. 1869-1903)

PUNCHESTOWN CONYNGHAM CUP 1872

by E.G. Hester

coloured engravings (four plates)

each approx. 39 cm by 75 cm; 15 in by 29 in

framed

(4)

The Conyngham cup of 1872 was won by Heraut d'Armes, ridden by Captain Smith.

£250-350



9*

RENÉ PIERRE CHARLES PRINCETEAU (1844-1914)

COUNT FRÉDÉRIC LAGRANGE'S BAY

signed l.r.: Princeteau

oil on canvas

58 cm by 71 cm; 22 1/2 in by 27 1/2 in

framed

The jockey is in the colours of leading mid to late 19th century French racing trainer and owner Comte Frédéric Lagrange. Lagrange was the owner of Gladiateur, which in 1865 was the first foreign bred horse to win the Triple Crown.

Princeteau was born into a wealthy family, and despite being both deaf and mute, showed an early aptitude for art. Many of his animal works are very large, but, like the present work, they show the elegance and latent power of the subjects.

He encouraged - and may even have tutored - Henri de Toulouse-Lautrec to become a professional artist when the latter stayed with him at his studio in the rue de Faubourg Saint-Honoré in 1881.

We are grateful to Graham Budd for his help in cataloguing this lot.

£2000-3000



10*

HENRY KOEHLER (B. 1927)

STABLE YARD STILL LIFE

signed l.l.: *Henry Koehler*

oil over charcoal and pencil

39 cm by 28 cm; 15 in by 11 in

framed

Exhibited

Spink and Sons, London, 1990, No. 36

£500-700



11*

ISAAC ROBERT CRUIKSHANK (1756-1811)

GOING IN TO WIN

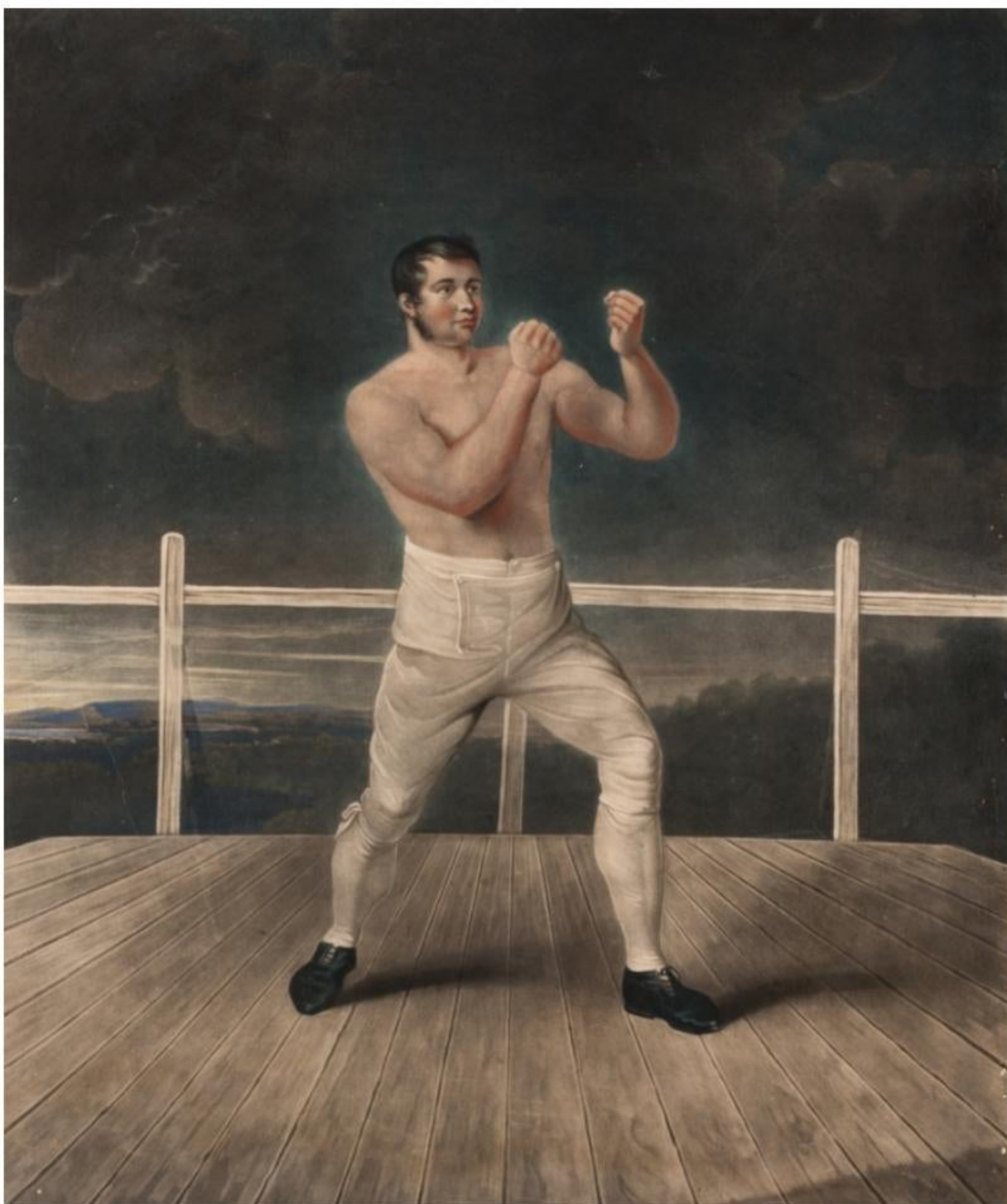
signed l.r.: *Robert Cruikshank* and inscribed u.r.: *Going in/to win*

watercolour over pencil

35 cm by 20 cm; 13 1/2 in by 8 in

framed

£800-1200



12*

JOHN YOUNG (1755-1825)

THOMAS CRIBB, THE BRITISH CHAMPION

mezzotint

54 cm by 45 cm; 21 in by 17 1/2 in

framed

£100-150



13*

AFTER THOMAS SLINGSBY (MID-19TH CENTURY)

MEMORIAL PICTURE OF THE YORK AND AINSTY HUNT

together with "Pointers" a coloured mezzotint after John Nost Sartorius and "Moscow in Winter"

various sizes

framed

(3)

£80-120



14*
JOHN GIFFORD (D.1900)
ON GUARD
oil on canvas
176 cm by 153 cm; 67 in by 59 1/2 in

£6000-8000



15*

GEORGE WILLIAM HORLOR (1823-1895)

PONY, DOGS AND A RAM IN A HIGHLAND LANDSCAPE

signed and dated l.r.: *G.W. Horlor/1888*

oil on canvas

40 cm by 50 cm; 15 1/2 in by 19 1/2 in

framed

£3000-5000

16*

THOMAS SIDNEY COOPER, R.A. (1803-1902)

STUDY OF RAMS

signed, dated, and inscribed l.r.: *T. Sidney Cooper RA/1858/Presented to W. Ouless RA 18(90?)*

oil on canvas

87 cm by 68 cm; 34 in by 26 1/2 in

framed

Provenance

A gift from the artist to his fellow Academician, William Walter Ouless, R.A. (1848-1933)

Thomas Sidney Cooper, best known for his paintings of sheep and cattle, was born and spent much of his life in Canterbury. He set up a number of Alms Houses in Canterbury, and the Beaney Institute in that city has a large collection of his works.

Walter William Ouless R.A. (1848-1933), born in Jersey, was a well known portrait painter of the late nineteenth century, and later a landscape artist. He entered the Royal Academy school in 1865, becoming a full member in 1881.

£6000-8000





17*

FOLLOWER OF GEORGE MORLAND (1763-1804)

RABBITS

bears signature m.r.: *G. Morland*

oil on canvas

48 cm by 64 cm; 19 in by 25 in

framed

£300-500



18*

A.E. RICHTER (FL. EARLY 20TH CENTURY)

GREYHOUND ON A RACETRACK

signed l.r.: *A E Richter*

oil on canvas

56 cm by 66 cm; 22 in by 25 in

£300-500



19*

ENGLISH SCHOOL (19TH CENTURY)

TERRIERS AND LABRADOR

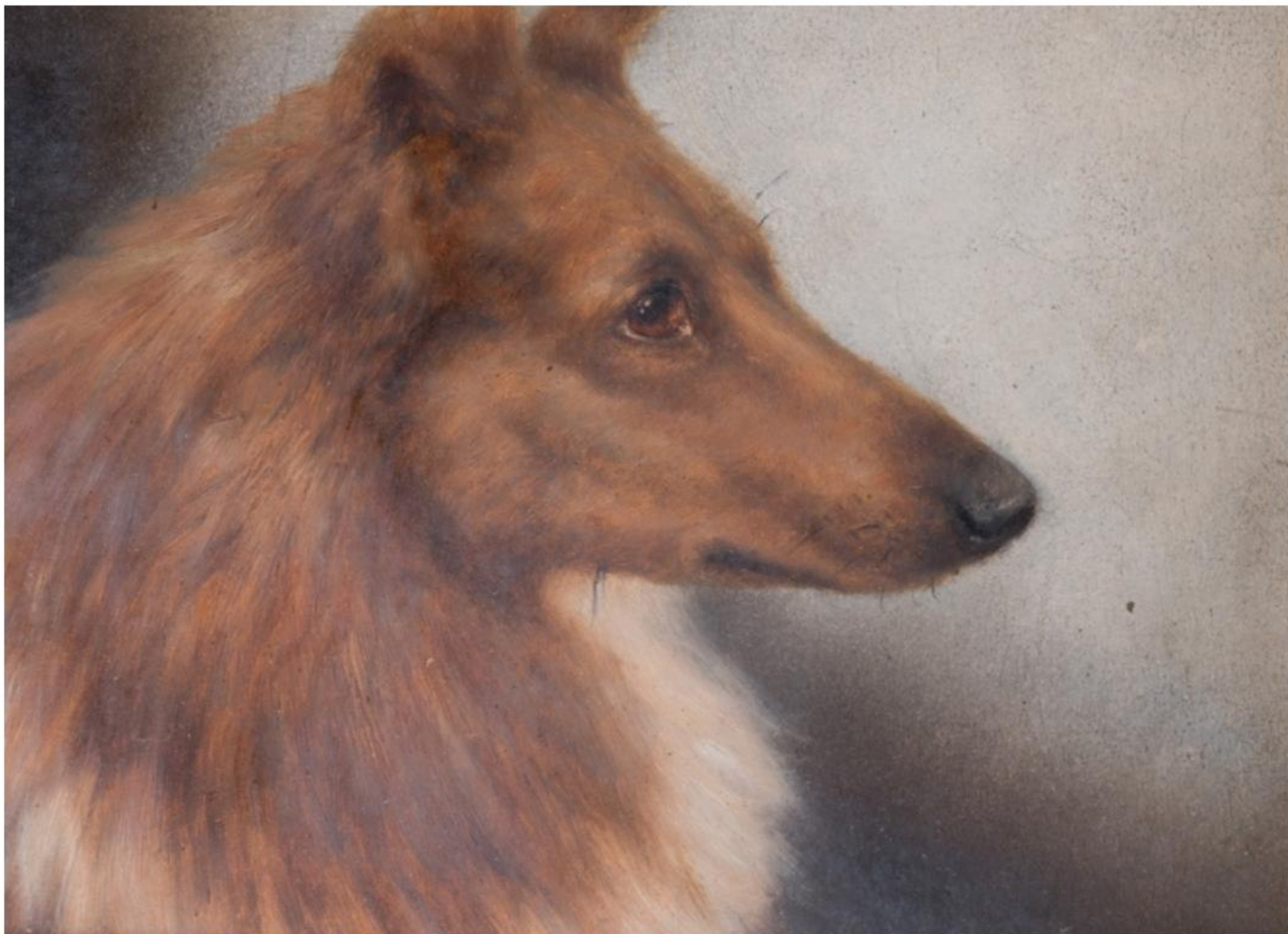
bears signature and date l.l.: *Alken/1861*

oil on canvas

49 cm by 74 cm; 19 in by 29 in

framed

£200-300



20*

FOLLOWER OF ARTHUR WARDLE (1864-1949)

MORETON DUCHESS, A SHELTYE

oil on board

14 cm by 18 cm; 5 1/2 in by 7 in

framed

£70-100

21*

WILLIAM OSBORNE, R.H.A. (1823-1909)

VICTORIA

inscribed *3rd DG* on sword knot,

inscribed (reverse of canvas) *Victoria born at Montreal Canada about Nov 1847. The property of Arundell Neave esq. of the 3rd Dragoon Guards. Painted in Dublin 1854 by Osborne. Went to Scularian 1855.*

Accidentally killed in Pera, Constantinople, April 13 1856.

oil on canvas

49.5 cm by 59.5 cm; 19 1/2 in by 23 1/2 in

framed

This tender and poignant dog portrait is a fine testament to Osborne's position as one of the foremost animal painters of mid-nineteenth century British art.

Clearly a beloved pet, Victoria belonged to Arundell Neave Esq., later Sir Arundell Neave, the fourth Baronet, and the later addition of the story of her life and death show the regard in which her owner held her. The 3rd Dragoon Guards were stationed in Ireland throughout the Crimean War, but it is possible that Victoria changed hands and accompanied another regiment to Constantinople.

£5000-7000





22*

ALFRED WHEELER (1851-1932)

FRIENDS

signed with initials l.r.: AW

oil on board

18 cm by 23 cm; 7 in by 9 in

framed

Provenance

With T. Richardson & Co., Piccadilly

£300-500



23*

M. CHADWICK (FL. 1910)

TERRIER ON A RUG

signed and dated l.r.: *M. Chadwick/1910*

oil on canvas

34 cm by 47 cm; 13 in by 18 in

framed

£200-300

24*

SAMUEL FULTON (1855-1941)

MATERNAL CARE

signed l.r.: SAM FULTON

oil on canvas

38 cm by 48 cm; 15 in by 19 in

framed

Samuel Fulton, brother of the landscape artist David Fulton (1848-1930), exhibited chiefly in Glasgow and Edinburgh. He is best known for his paintings of dogs including hunting scenes and military animals.

£3000-4000





25*

HENRY KOEHLER (B. 1927)

THEIR OWN CARPET: TWO JACK RUSSELLS

signed l.r.: *Henry Koehler*

oil and bodycolour over pencil

26 cm by 38 cm; 10 in by 15 in

framed

Exhibited

Spink & Sons, Henry Koehler, 1990, No. 54

£200-300



26*

ENGLISH SCHOOL (LATE 19TH/EARLY 20TH CENTURY)

IRISH WOLFHOUND ON A WICKER CHAIR

oil on paper

38 cm by 41 cm; 15 in by 16 in

framed

£200-300



27*

ENGLISH SCHOOL (LATE 19TH CENTURY)

KING CHARLES SPANIEL ON CUSHION

oil on canvas

45 cm by 39 cm; 17 3/4 in by 15 1/2 in

framed

£200-300



28*

CIRCLE OF HECTOR CAFFIERI (1847-1932)

PORTRAIT OF A YOUNG GIRL

bears signature l.l.: *Caffieri?*

pencil and black chalk

49 cm by 39 cm; 19 in by 15 in

framed

£200-300

29*

SIR JOSEPH NOEL PATON, R.S.A. (1821-1900)

BOTTOM AND THE FAIRIES, A SCENE FROM 'A MIDSUMMER NIGHT'S DREAM'

oil on board

55 cm by 83 cm; 22 in by 32 in

framed

Exhibited

Brighton, Brighton Art Gallery, Follies and Fantasies, 5th May-31st August 1971, No.46

Provenance

The Fine Art Society, London

Shakespeare's enduringly popular comedy *A Midsummer Night's Dream* was to become the subject of many of Paton's most celebrated works, amongst them *The Quarrel of Oberon and Titania* which is now in the National Galleries of Scotland. The painting was a favourite of Lewis Carroll and was displayed at the Paris Exhibition of 1850 as a significant example of British art of its date.

Today Paton is remembered as one of the great exponents of the Victorian Fairy painting tradition and his subjects in this vein are steeped in folklore and mysticism, nowhere more than in this evocative depiction of another part of the same Shakespeare play. Paton is often referred to as the Scottish Pre-Raphaelite, having turned down an invitation from John Everett Millais to join the brotherhood. He was one of Queen Victoria's favourite artists, receiving a knighthood and being appointed the Queen's Limner for Scotland in 1865.

£15000-20000





30*

HENRY HOLIDAY (1839-1927)

ABU SIMBEL

signed l.l.: *HENRY HOLIDAY*

watercolour

22 cm by 28 cm; 8 1/2 in by 11 in

framed

Provenance

Purchased by The Fine Art Society Ltd. from The Piccadilly Gallery, London, February 1983

This atmospheric watercolour depicts the great Nubian rock temples of Abu Simbel in southern Egypt and dates from a trip that Holiday made to the region in 1907. The expedition resulted in a series of watercolours and illustrations on Egyptian themes, culminating in an exhibition at Walker's Gallery in London in March 1908. Generally regarded as one of the most significant stained glass designers and illustrators of the later nineteenth century, Holiday was a close associate of both Edward Burne-Jones and William Morris. He is regarded as one of the most significant exponents of the late Pre-Raphaelite style in British art.

£400-600



31*

FREDERICK GOODALL, R.A. (1822-1904)

ON THE NILE

signed with monogram and dated l.l: 1873

oil on canvas

26 cm by 52 cm; 10 in by 20 in

framed

Exhibited

London, The Fine Art Society, Eastern Encounters, 1978

£2000-3000



32*

ALEXANDER MANN, R.O.I. (1853-1908)

STUDY OF AN ARCADIAN SCENE

to be sold with another drawing by the same artist, "Head Studies of Three Men"

pencil and charcoal

various sizes

framed

(2)

Exhibited

(Arcadian Scene) The Fine Art Society, London, 1985

Literature

Martin Hopkinson, *Alexander Mann: Sketches and Correspondence with his Wife and Family*, The Fine Art Society, London, 1985

£150-200



33*
ENGLISH SCHOOL (19TH CENTURY)
PORTRAIT OF A GIRL WITH HER DOG
pastel, oval
together with "Landscape with sky" watercolour by Walter Ware, and "Rosa Alba Regalis" a lithograph after
Pierre Joseph Redoute.
various sizes
framed
(3)

£80-120



34*
ENGLISH SCHOOL (19TH CENTURY)
THE WORKSHOP
oil on board
28 cm by 36cm; 11 in by 14 in
framed

£700-900



35*

FOLLOWER OF HUGH WILLIAM WILLIAMS (1773-1829)

SURVEYING THE FALLS

watercolour

46 cm by 36 cm; 18 in by 14 in

framed

£100-150

36*

CHARLES NAPIER HEMY, R.A. (1841-1917)

THE HARBOUR AT ST IVES

signed and dated l.l.: *C.N. Hemy 1871*

73 cm by 135 cm; 28 1/2 in by 52 1/2 in

framed

Provenance

Christie's 15 July 1973 lot 25

Charles Napier Hemy was his generation's leading maritime artist, his fascination with the sea having begun with a voyage to Australia in 1850. Between 1852 and 1863 he travelled around England and Europe learning from leading artists including Baron Henri Leys, and travelled again around British marine locations in the 1870s painting several seaside scenes including the present work.

In 1880 he settled in Falmouth, becoming the first Royal Academician of that town in 1910. He died there in 1917.

£20000-30000





37*

JOHN HORSBURGH (1835-1924)

OFFICERS OF THE QUEEN'S VOLUNTEER RIFLES

signed l.r.: *HORSBURGH EDIN. 18??*

oil on canvas, in an elaborate frame bearing a shield of arms, probably of a branch of the Sligo family
100 cm by 131 cm; 39 in by 51 in

Horsburgh was a studio photographer and portrait painter, based in Edinburgh with a studio in London. Several of his portraits show a combination of techniques, with faces painted from photographs onto bodies executed at a different time.

This group portrait of the officers of the Queen's Rifle Volunteer Brigade, The Royal Scots is characteristic of his work, and is especially interesting as it is presented in a frame bearing the arms of the prominent Edinburgh Smith-Sligo family. Archibald Vincent Smith-Sligo of Inzievar and then of Carmyle (1815-1891) rose through the ranks of the brigade, finally becoming Major during his service from 1859-1870, and it is likely that he is among the portraits in this painting. His son, Archibald Dominic Smith Sligo, also served in the Queen's Rifle Volunteer Brigade in the 1890s.

This, like many units of Volunteers, was raised in the 1850s during tensions with France, became Volunteer battalions of The Royal Scots between 1881 and 1888, and then Territorial battalions in 1908.

The central figure in trows is Alexander Henry (1815-1894), the distinguished Scottish gunmaker and inventor, called the 'First Volunteer' as he was the first signatory to the creation of the Brigade.

We are grateful to Stephen Wood, to Donald Dallas, and to Richard Brown for their help in the preparation of this note.

£2000-3000





38*
DUNCAN MACGREGOR (ACTIVE 1856)
 LIEUTENANT D.A. MACGREGOR WITH REID AT SEBASTAPOL
 signed with monogram and dated l.r.: DM/1856 and inscribed on the reverse: *Douglas Alexander MacGregor Lieutenant and Adjutant of the 97th with Reid his man. Killed at the Redan Sebastopol. Sketched by Duncan Macgregor.*
 oil on board
 29 cm by 27.5 cm; 11 in by 10 1/2 in
 framed

Provenance
 The Parker Gallery, London

According to Hart's Army List for 1854, Lieutenant Douglas Alexander MacGregor was posted Ensign in December 1853 into the 97th (Earl of Ulster's) Regiment of Foot. This regiment took part in the Siege of Sebastopol between 1854 and 1855, suffering a 59 percent casualty rate including Lieutenant Macgregor, and winning two Victoria Crosses during the storming of the Great Redan. The lineage of the 97th is carried on by the Princess of Wales's Royal Regiment, the most senior English regiment of the line.

£300-500



39*

R. ABRAHAMS (FL. EARLY 20TH CENTURY.)

THE NAVAL PAGEANT AT SPITHEAD ON THE OCCASION OF THE FUNERAL OF QUEEN VICTORIA, 1901
coloured lithograph

47 cm by 73 cm; 18 in by 28 in

framed

£100-150

40*Ø

IVAN PAVLOVICH POKHITONOV (1851-1924)

DUCK HUNTERS ON A LAKE

signed and dated l.r.: *J. Pokhitonov 85*

oil on panel

15 cm by 25 cm; 6 in by 9 3/4 in

framed

Ivan Pavlovitch Pokhitonov was born in Yelisavetgrad (now Kropyvytskyi) in the Kherson Governorate of the Russian Empire. Educated in Zoology, by 1869 he had dedicated himself wholly to painting and later moved to France and then Belgium, although he remained a quasi-nomad, travelling with a carriage of his own design that served as his studio. He was especially fond of hunting and his hunting and shooting scenes, of which this is a typically fine example, may be considered the paintings that best showcase the almost obsessive love of detail that characterises his work. The vast skies with tiny detailed figures in the foreground recall the countryside in which he spent his first twenty-five years, while the minute perfection seen here in the clothing and equipment of the two hunters, as well as in the foliage surrounding the lake, emphasises the scientific mind of the trained zoologist.

Pokhitonov was not artistically trained in any formal sense, but his obsessive personality drove him to perfect not only his representation of his subject, but also the preparation of his medium — usually mahogany or lemon wood panel with thick preparatory layers and, as in this case, thorough cradling. His great friend Emile Witmeur wrote in an article published in *La Vie Wallonie* on the 15th of March 1924, a year after the artist's death, that Pokhitonov would often say:

"I do not wish to give an aesthetic assessment of my work, but what I can guarantee is that it is not going anywhere!"

Witmeur went on to say that Pokhitonov drew lessons from the creators of the extraordinarily durable Russian icons. His works were painted with an arsenal of tools beyond the paintbrush, including scalpels, magnifying lenses, and fish bones to lay down miniscule strokes, meaning that while the quintessential Pokhitonov is usually little larger than 20 cm by 20 cm, it is as detailed as many works ten times the size.

We are indebted to Olivier Bertrand who has confirmed the authenticity of this work and its inclusion in his *catalogue raisonné*, number C7.

Mr. Bertrand had included this work in his catalogue on the basis of a damaged sepia postcard, and states that while he gave an exhibition date before the date of the present work, this is erroneous.

Literature

Olivier Bertrand, *Ivan Pokhitonov catalogue raisonné*, 2015, Vol. 1 no. C7, p. 160

£60000-80000



41*

JAMES BOLIVAR MANSON (1879-1945)

DAHLIAS AND CALVADOS AT MRS ENGELBACH'S VILLA, LE TOUQUET

oil on canvas

45 cm by 54 cm; 18 in by 21 in

framed

Manson, educated at Alleyne's School, Dulwich, began his working life as a bank clerk, and during his artistic career was a member of the Camden Town Group, a member of the London Group, and director of the Tate Gallery (now Tate Britain).

Florence Engelbach, at whose Le Touquet villa this vibrant painting was executed, was herself an accomplished artist, exhibiting at the Royal Scottish Academy, the Royal Academy, and the Society of Women Artists, sometimes under her maiden name of Neumegen.

£2000-3000





42*

AFTER SIR OSWALD HORNBY JOSEPH BIRLEY R.I., R.O.I., N.P.S. (1880-1952)
KARACHI, BOMBAY

bears signature and date l.l: *Oswald Birley S.S. Vita Karachi, Bombay/Feb 1939*

oil on canvas

74 cm by 98.5 cm; 29 in by 38 1/2 in

framed

together with a collection of 33 photographs of portraits by Sir Oswald Birley
 (34)

£100-150



43*

JAMES TAYLOR BROWN (FL. 1893-1940)

ROAD THROUGH A SCOTTISH LANDSCAPE

signed l.r. and on verso: *Taylor Brown*

oil on canvas

62 cm by 75 cm; 24 in by 29 in

framed

£400-600

44*

CHARLES FREDERICK TUNNICLIFFE, R.A. (1901-1978)

VIXEN AND CUBS

signed l.r.: *C F Tunnicliffe*

oil on canvas

76 cm by 64 cm; 29 1/2 in by 25 in

framed

Tunnicliffe is better known for his highly naturalistic paintings of birds, but his *oeuvre* included all aspects of British wildlife. He supported himself mainly on commercial works, illustrating books, magazine articles and advertisements, using his skill in a range of media as he was a skilled engraver and etcher, having gained a scholarship to the etching and engraving school of the Royal College of Art, from which he graduated with distinction in 1923.

£2000-3000





45*

ITALIAN SCHOOL (20TH CENTURY)

SHIPPING IN THE BAY OF NAPLES

bodycolour

together with "Pompey's Pillar", "The Gymnasium near the Canopic gate of Alexandria" aquatints after I

Mayer

various sizes

framed

(3)

£70-100



46*

HAROLD OAKLEY (1869-1944)

MOUNT STREET, MAYFAIR

signed l.l.: *Harold Oakley*

watercolour over pen and ink

42 cm by 87 cm; 16 1/2 in by 34 in

framed

£300-500

47*

J. EDGAR (ACTIVE 1885)

VIEW OF DUMFRIES

signed inscribed and dated l.r.: *J. Edgar/Dumfs/1885*

oil on canvas

97 cm by 150 cm; 38 in by 58 1/2 in

framed

This impressive panorama of the town of Dumfries is a historically important record by a local artist of his home town. While the identity of this artist is unclear, the Edgar family has been prominent in Scotland, especially in Dumfriesshire, for hundreds of years. Robert Edgar (c. 1669-1759) wrote *An Introduction to the History of Dumfries*.

Modern Dumfries retains many of the buildings shown here, including the Old and New Bridges, and the handsome red sandstone Sheriff's Court with its striking green copper roof. Quite apart from the artistic and aesthetic merit of this painting, it is also a fascinating study of the changing face of a town over time.

£6000-8000





48*•

FRANK REYNOLDS (1876-1952)

TRY THIS, OLD CHAP, AND SEE WHAT HAPPENS

signed l.l: *Frank Reynolds*

pen and black ink

15 cm by 22.5 cm; 6 in by 9 in

framed

£250-350



49*

WILLIAM HEATH ROBINSON (1872-1944)

THE KING OF THE FAIRIES, FOR "HOW THE FAIRIES CAME"

signed l.l.: *W/Heath/Robinson*

watercolour over pen and ink

29.5 cm by 21.5 cm; 11 1/2 in by 8 in

framed

Exhibited

The Fine Art Society, London, 1969

£2500-3500



50*

CHARLES ROBINSON (1870-1937)

THE GREMLINS GOING

signed l.r.: *Charles/Robinson*

watercolour and bodycolour over pen and ink

31 cm by 21 cm; 12 in by 8 in

framed

£1500-2000



51*

GEORGE DU MAURIER (1834-1896)

A GROUP OF THREE DRAWINGS

including: "Le Mort de Malin", "Ten years hence nursery flirtation", "Couple writing"
two in pen and ink, one pencil and black ink, two inscribed

various sizes

framed

(3)

£200-300



52*

GEORGE DU MAURIER (1834-1896)

A GROUP OF THREE DRAWINGS

including: 'Sketch of a Gentleman', 'Singers', 'Figure Studies'

signed with initial: G du M

pencil, pen and ink

various sizes

framed

(3)

£200-300



53*

HENRY MAYO BATEMAN (1887-1970)

A CAB NEXT DOOR!

signed and dated l.l.: *H.M. Bateman/15* and inscribed as title (lower centre)
pen and black ink

46 cm by 34 cm; 18 in by 13 in
framed

£400-600



54*

HENRY MAYO BATEMAN (1887-1970)

THE SUBSTITUTES

signed with initials and dated l.l.: *H.M.B/15* and inscribed l.r.: *Substitutes*
pen and black ink

46 cm by 34 cm; 18 in by 13 in
framed

£300-500



55*
GEORGE DU MAURIER (1834-1896)
THE WORST OF A SOCIAL FIB...
signed l.r.: *du Maurier* inscribed l.c.: *O Henry this is too awful! Here come the Wellington Slowbores who've invited us to Dine with them quite quietly at Five o'clock, some day next Week, and I've just posted a Letter to them to Decline the Invitation, and I've suddenly forgotten what Excuse I made!*
pen and black ink
15 cm by 23 cm; 6 in by 9 in
framed

£150-200



56*

PONT (GRAHAM LAIDLER) (1908-1940)

THE BRITISH CHARACTER - PASSION FOR NOT FORGETTING THE GREAT

signed u.l.: Pont

pen and ink

21 cm by 33 cm; 8 in by 9 in

framed

Graham Laidler, known as Pont after the Pontifex Maximus in Rome, was a talented artist educated at the London School of Architecture. Illness prevented him from continuing in an office career, and in 1932 he became a professional cartoonist, quickly reaching an exclusive agreement with Punch.

His most famous series, represented in this sale, are *The British Character* and *Wartime Weaknesses*, both gently satirising the idiosyncrasies of British life at peace and war. He completed four hundred cartoons before his death from poliomyelitis at 32, and by the end of his life had developed a style still recognisable today in the editorial cartoon.

£1000-1500



57*

PONT (GRAHAM LAIDLER) (1908-1940)

I'M PERFECTLY AWARE OF THAT, MY GOOD MAN...

signed l.l.: *Pont*

grey wash over pen and ink

21 cm by 28.5 cm; in in by 11 in

framed

£1000-1500



58*

PONT (GRAHAM LAIDLER) (1908-1940)

IT'S REMARKABLY QUIET - I WONDER IF ANYTHING'S WRONG?

signed l.l.: *Pont*

grey wash over pen and ink

20 cm by 23.5 cm; 8 in by 9 in

framed

£800-1200



59*
PONT (GRAHAM LAIDLER) (1908-1940)
THE BRITISH CHARACTER - INABILITY OF BRITISH BROADCASTING ANNOUNCERS TO SPEAK ENGLISH
signed u.l.: *Pont*
pen and ink
20 cm by 25.5 cm; 8 in by 11 in
framed

£1000-1500



60*

PONT (GRAHAM LAIDLER) (1908-1940)

WARTIME WEAKNESSES - ENTERTAINING THE TROOPS

signed u.l.: *Pont*

grey wash over pen and ink

20.5 cm by 27.5 cm; 8 in by 11 in

framed

£1000-1500



61*

PONT (GRAHAM LAIDLER) (1908-1940)

THE BRITISH CHARACTER - A KEEN CURIOSITY ABOUT THE FUTURE

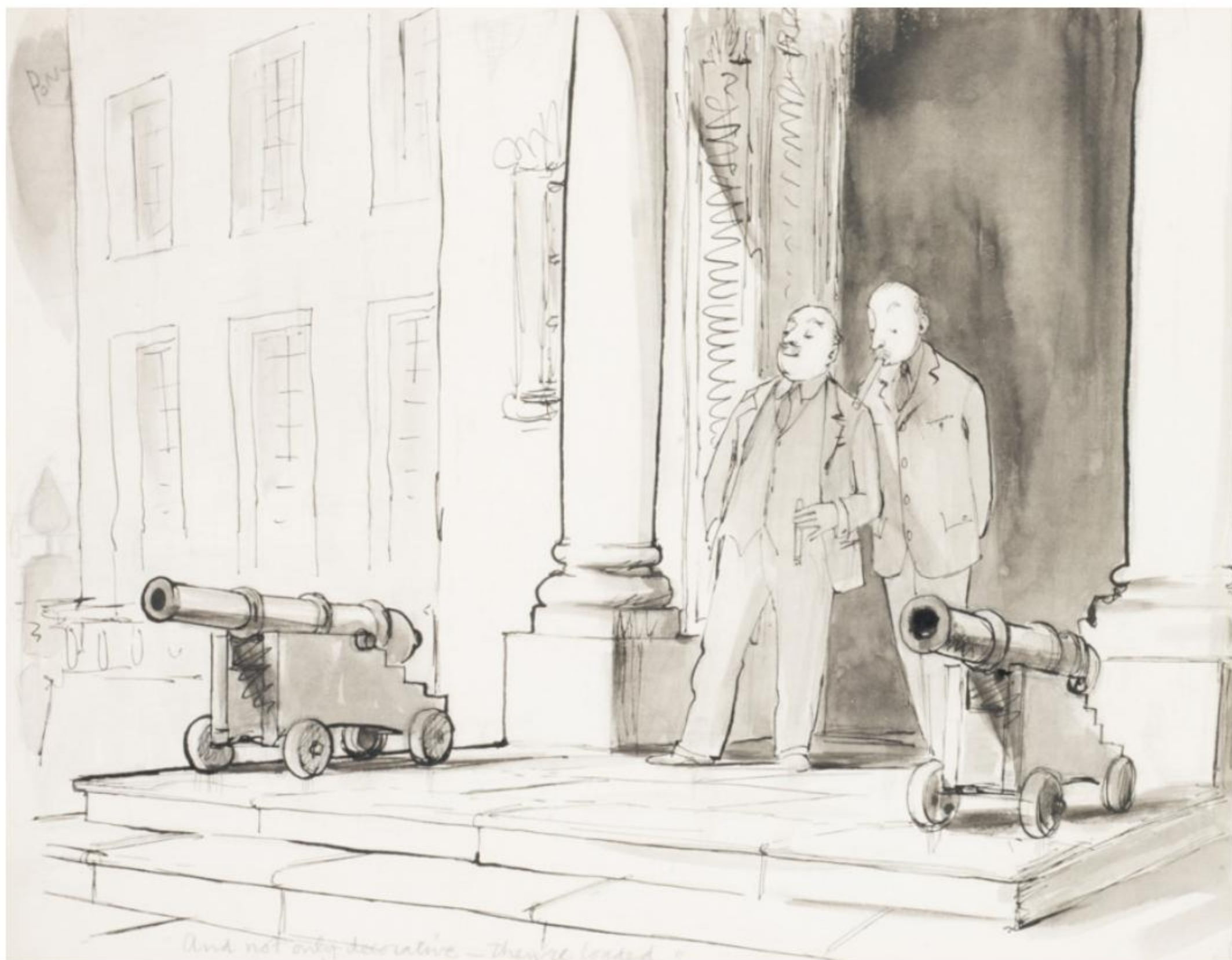
signed u.l.: *Pont*

pen and ink

20 cm by 27.5 cm; 8 in by 11 in

framed

£1000-1500



62*

PONT (GRAHAM LAIDLER) (1908-1940)

AND NOT ONLY DECORATIVE - THEY'RE LOADED

signed u.l.: *Pont* and inscribed l.l. with title

grey wash over pen and ink with touches of pencil

22 cm by 28 cm; 8 1/2 in by 11 in

framed

£1000-1500



63*

PONT (GRAHAM LAIDLER) (1908-1940)

THE BRITISH CHARACTER - PASSION FOR RUINS

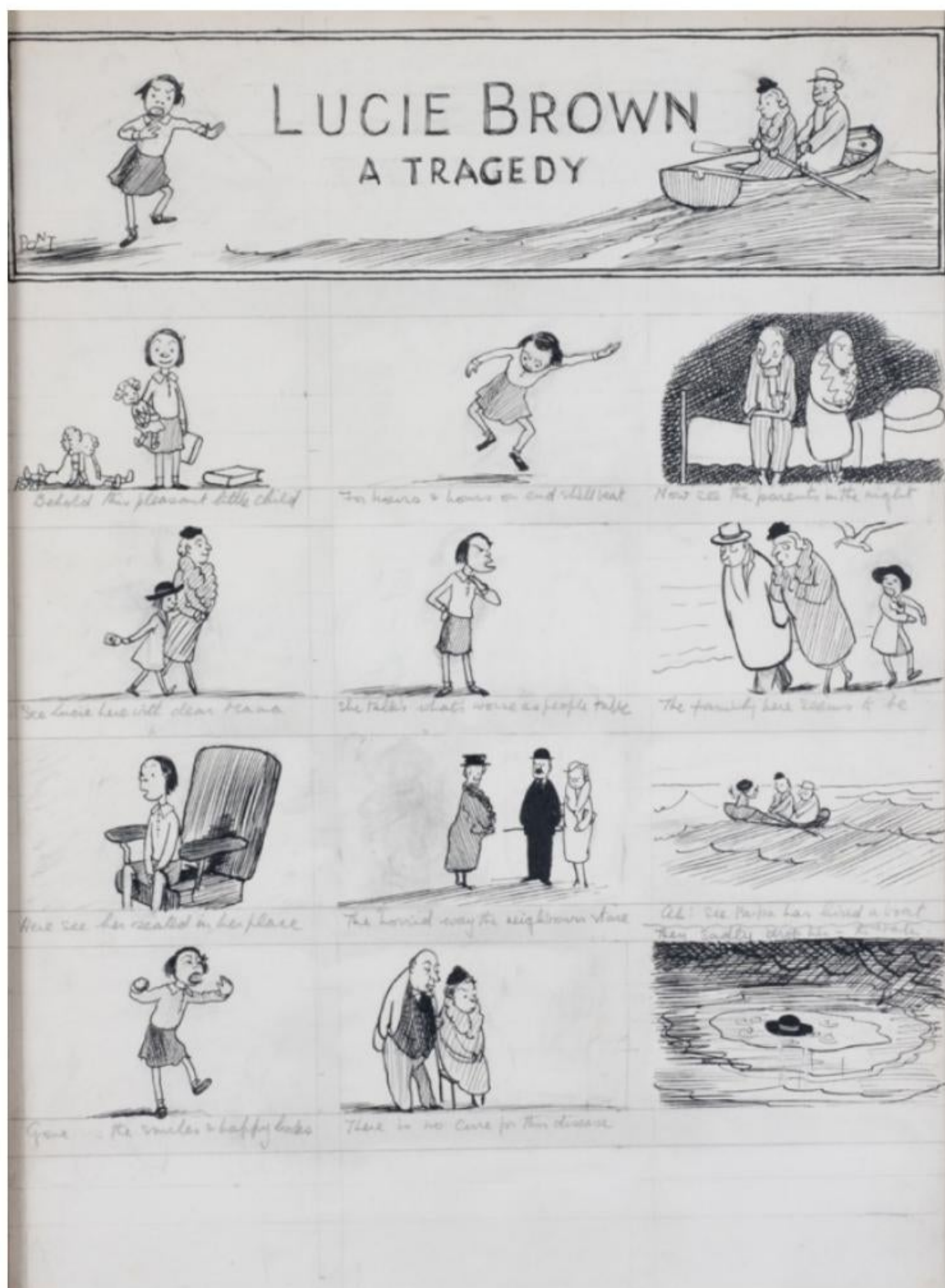
signed u.l.: *Pont*

grey wash over pen and ink

22 cm by 28 cm; 7 in by 11 in

framed

£1000-1500



64*

PONT (GRAHAM LAIDLER) (1908-1940)

LUCIE BROWN - A TRAGEDY

signed u.l.: *Pont* (upper left) and inscribed as title (upper centre) and variously inscribed pencil and black ink

36 cm by 26 cm; 14 in by 10 in
framed

£1000-1500

Few illustrators capture the style of turn-of-the-twentieth century literary, artistic and cultural life than Max Beerbohm. Equally famous as an artist and writer (his celebrated novel *Zuleika Dobson* of 1911 heralded an early retirement from his other job as a critic) he rose to become one of the best known public figures in early twentieth century Britain. Most of this outstanding group of his illustrations were purchased from a seminal exhibition of Beerbohm's work held at the Piccadilly Gallery in 1972.



65*•

SIR MAX BEERBOHM (1872-1956)

LORD D'ABERNON

signed and dated l.r.: *Max 1930* and inscribed as title (l.l.)

light brown wash over pencil

27 cm by 18.5 cm; 10 1/2 in by 7 in

framed

£800-1200

66*•

SIR MAX BEERBOHM (1872-1956)

LYNCH, KAPP AND QUIZ

signed, dated and variously inscribed u.l.: *Max/1923*

watercolour over pencil

38 cm by 30 cm; 15 in by 12 in

framed

Exhibited

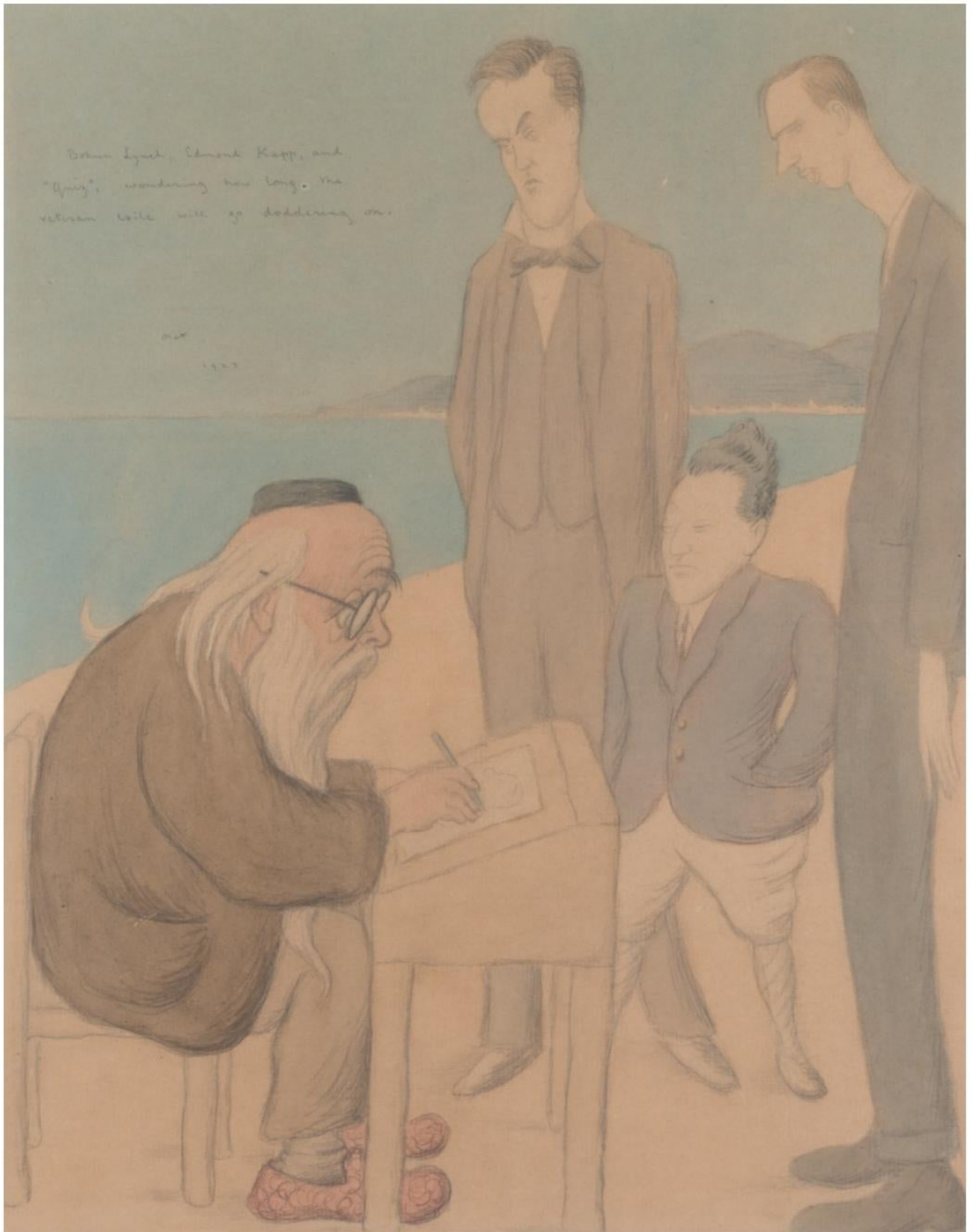
Exhibition of works by Sir Max Beerbohm from the Guedalla Collection, The Leicester Gallery, September 1945
no. 131

Provenance

Acquired by Michael Sadler from the Leicester Galleries in 1945; with the Piccadilly Gallery, London, September 1972

Bohun Lynch, Edmond Kapp and Powys Evans 'Quiz' were caricaturists, illustrators, and in Lynch's case an amateur boxer contemporary with, but less remembered than Beerbohm. In 1924 Beerbohm acclaimed Quiz as his 'heir' in a preface to the latter's solo show at the Leicester Galleries.

£1000-1500



67*•

SIR MAX BEERBOHM (1872-1956)

DAWNING OF A HORRID DOUBT AS TO THE DIVINE RIGHT

signed and dated l.l: *Max/1912* and variously inscribed (l.r.)

black chalk and watercolour

40 cm by 29 cm; 16 in by 11 1/2 in

framed

Exhibited

The Leicester Galleries, *Exhibition of Cartoons by Max Beerbohm*, April 1913, no. 46

Provenance

The Piccadilly Gallery, London, September 1972

Literature

Beerbohm, *Fifty Caricatures by Max Beerbohm*, Heinemann, London 1913, no. 3

This interesting pre-First World War illustration is a double caricature of Kaiser Wilhelm II and his son, Crown Prince Wilhem, depicted very much as they would be during the war by many other illustrators.

£1000-1500



68*

SIR MAX BEERBOHM (1872-1956)

GEORGE BERNARD SHAW (A VERY EARLY IMPRESSION)

signed u.r.: *Max* and inscribed l.l.: *Mr Bernard Shaw/(a very early impression)*

watercolour over pencil and black crayon, heightened with white

31 cm by 20 cm; 12 in by 8 in

framed

Exhibited

The Leicester Galleries, London, 1952

Literature

Reproduced in *The Chap-Book*, Chicago, 1st November 1896

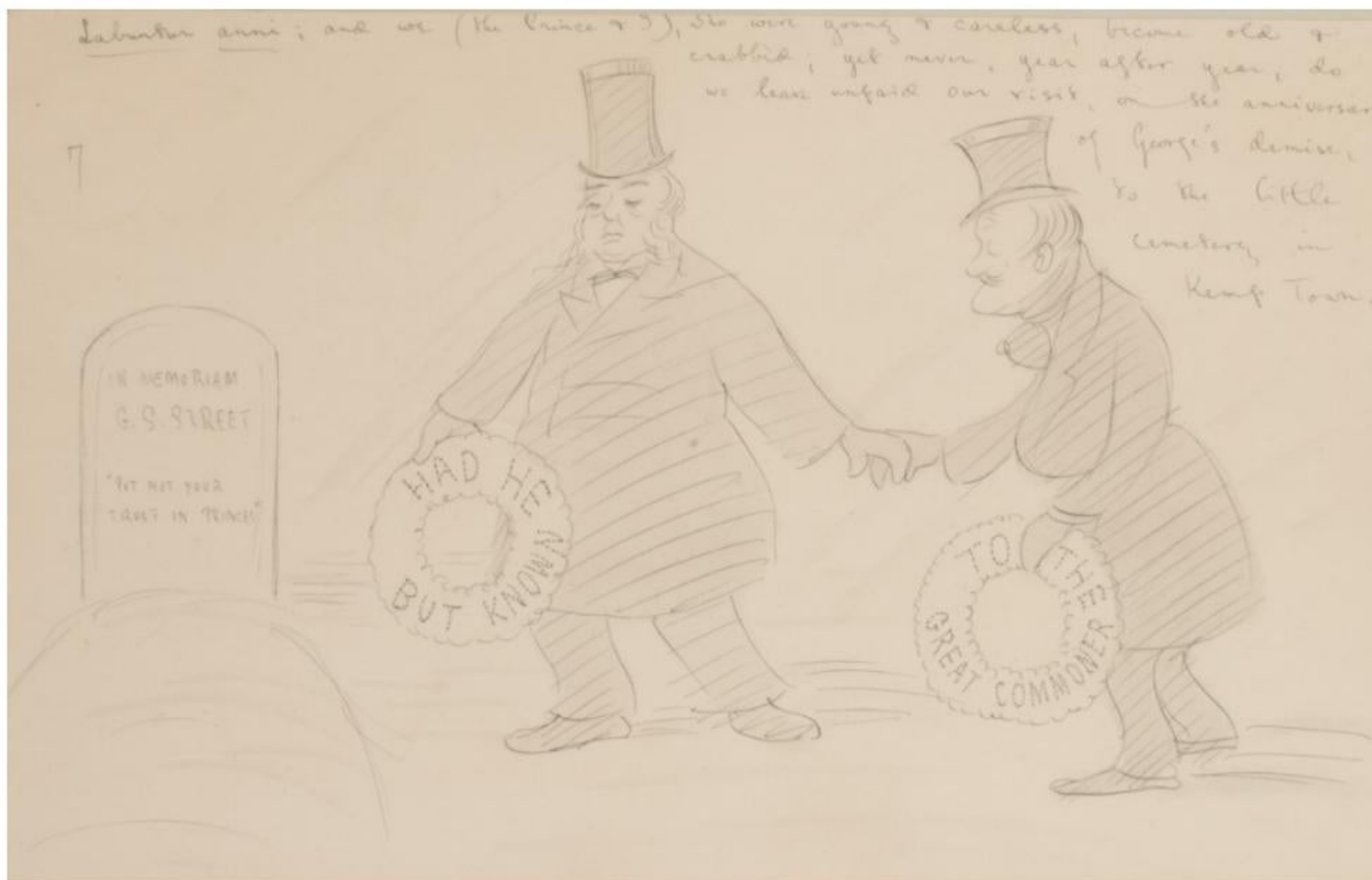
Beerbohm's only job was as the theatre critic for the *Saturday Review*, a post he held from 1898 until 1910. His predecessor had been the great playwright and critic George Bernard Shaw with whom he enjoyed something of a love-hate relationship. As critic, Beerbohm wrote some thirty opening-night reviews of Shaw's plays, probably making his criticism the largest by any writer on the playwright. Such reviews were by no means always glowing and he later stood against public opinion as a critic of Shaw's *Heartbreak House* (1919) referring to it later in his 1925 diary as "rather unreadable...same old mechanism and steel girders without much cement to them..." (see J.Riewald, *Max Beerbohm's Mischievous Wit*, Van Gorcum, 2000, p.120).

£1500-2000



Lots 69-74

The following group are an affectionate satire of George Slythe Street (1867-1936) a journalist and writer associated with the National Observer and specifically with William Ernest Henley's Counter-Decadent movement, a response to what he perceived as hypocrisy among the aesthetes, as exemplified by his 1894 novel *Autobiography of a Boy* satirising Oscar Wilde and Lord Alfred Douglas. Street was a great friend of Beerbohm, who parodied his essay style in 1912's *A Christmas Garland* (1912).



69*

SIR MAX BEERBOHM (1872-1956)

IN MEMORIAM G.S. STREET

extensively inscribed

grey wash over pen and black ink

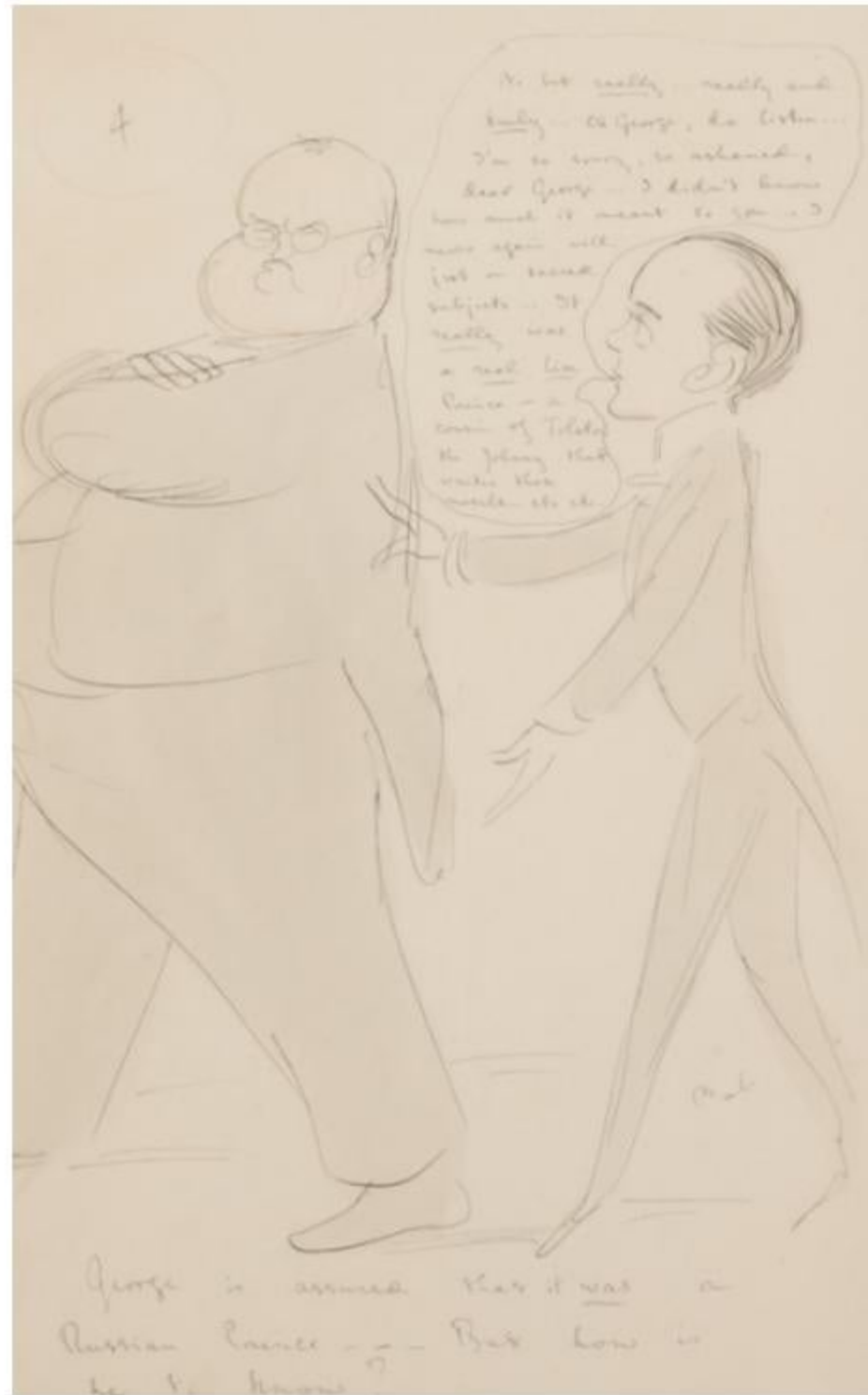
20 cm by 32 cm; 8 in by 12 1/2 in

framed

Exhibited

The Piccadilly Gallery, London, 1972

£300-500



70*

SIR MAX BEERBOHM (1872-1956)

GEORGE IS ASSURED THAT IT WAS A RUSSIAN PRINCE BUT HOW IS HE TO KNOW

signed l.r.: *Max* inscribed as title and variously inscribed (lower centre)

grey wash over black ink and red chalk

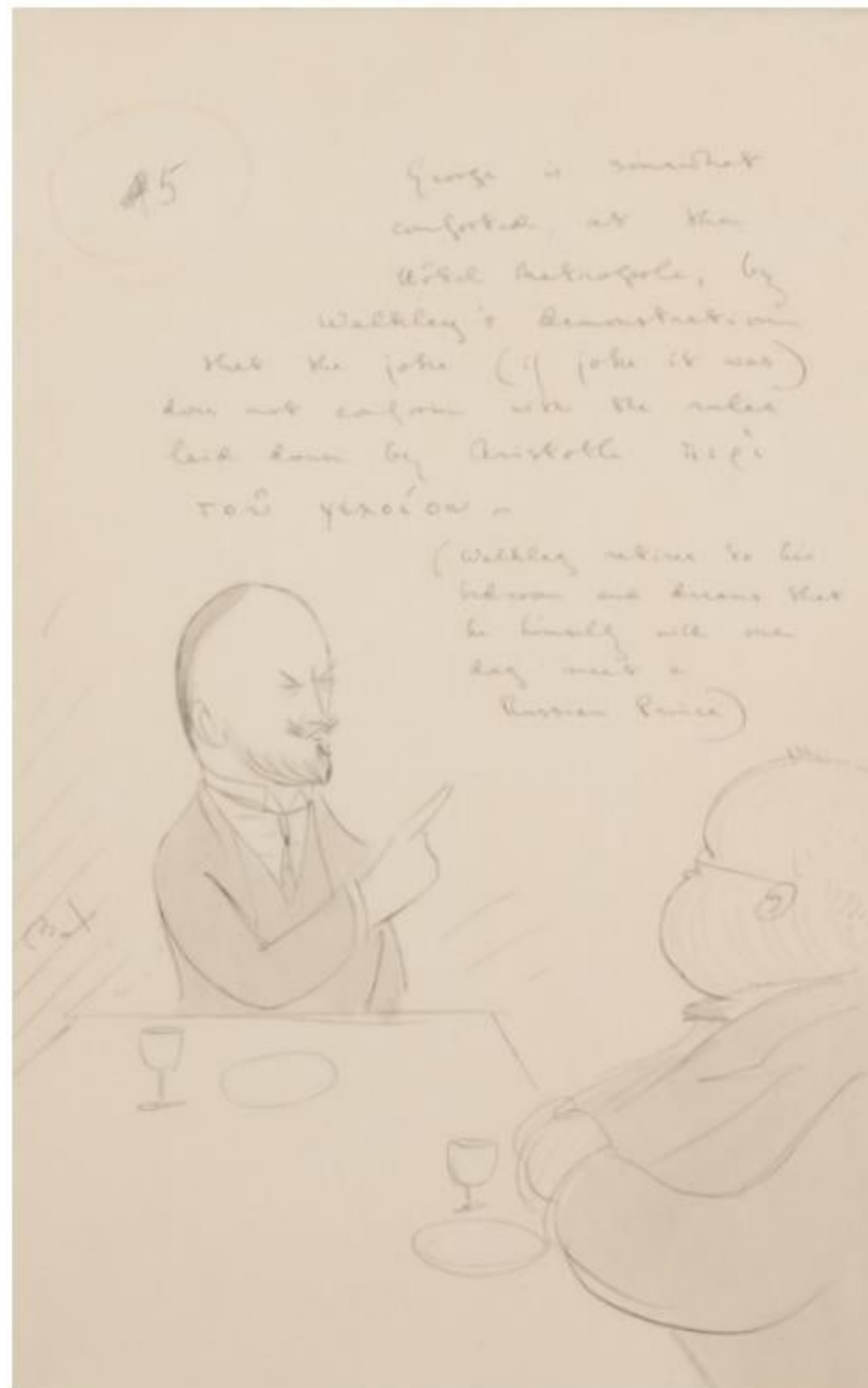
33 cm by 21 cm; 13 in by 8 in

framed

Exhibited

The Piccadilly Gallery, London, 1972

£250-350



71*

SIR MAX BEERBOHM (1872-1956)

GEORGE IS SOMEWHAT COMFORTED

signed l.l.: *Max* and inscribed as title and further extensively inscribed (upper right)

grey wash over black ink and red chalk

32 cm by 21 cm; 12 1/2 in by 8 in

framed

Exhibited

The Piccadilly Gallery, London, 1972

£250-350



72*

SIR MAX BEERBOHM (1872-1956)

GEORGE DREAMS THAT HE WILL SOMEDAY MEET A RUSSIAN PRINCE

signed l.c.: *Max* and inscribed as title (upper right)

grey wash over black ink and red chalk

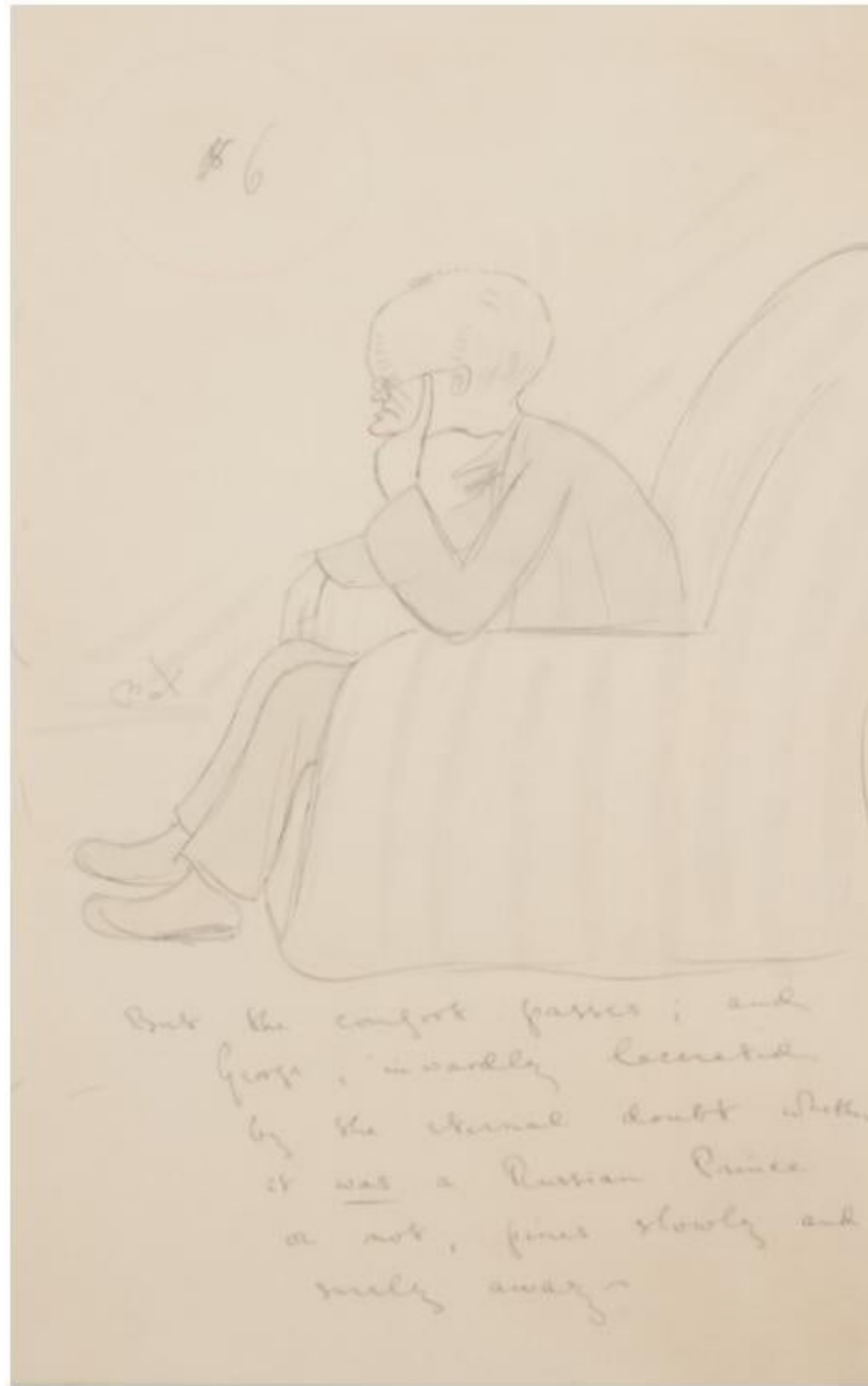
31 cm by 21 cm; 12 in by 8 in

framed

Exhibited

The Piccadilly Gallery, London, 1972

£250-350



73*

SIR MAX BEERBOHM (1872-1956)

GEORGE ST. AND THE RUSSIAN PRINCE NO. 59

signed I.I: *Max* and inscribed as title

pen, ink and wash

32 cm by 20 cm; 12 1/2 in by 8 in

framed

Exhibited

The Piccadilly Gallery, London, 1972

£250-350



74*

SIR MAX BEERBOHM (1872-1956)

GEORGE'S DREAM IS FULFILLED

signed l.r.: *Max*, inscribed with title and further inscribed and dated *December 29th 1903*

grey wash over black ink and chalk

32 cm by 20 cm; 12 1/2 in by 8 in

framed

Exhibited

The Piccadilly Gallery, London, 1972

£300-500



75*

SIR MAX BEERBOHM (1872-1956)

MR. EDMUND DAVIS WITH VENICE THROWN IN

signed and dated l.l.: *Max* 1907 and inscribed with title (lower right) coloured crayons

35 cm by 30 cm; 13 1/2 in by 12 in

framed

Exhibited

The Piccadilly Gallery, London, 1972

The Carfax Gallery, London, 1907

£300-500



76*

ATTRIBUTED TO MARTIN CONWAY, FIRST BARON CONWAY OF ALLINGTON (1856-1937)

STUDY FOR THE FRONTISPIECE FOR "EPISODES IN A VARIED LIFE"

inscribed as title

grey wash over pen and black ink

9 cm by 20 cm; 3 1/2 in by 8 in

framed

Baron Conway had a truly varied life, including serving as Unionist MP for the Combined English Universities seat from 1918-1931, as well as being president of the Alpine Club and first president of the Alpine Ski Club. He was also first Director-General of the Imperial War Museum, and his collection of photographs formed the beginnings of the Conway Library at the Courtauld Institute of Art.

£100-150



77*

ADRIAN DAINTREY (1902-1988)

NAPLES

signed, inscribed and dated: *Adrian Daintrey/Naples 1945/ ?*

watercolour over pen and ink and pencil

24 cm by 33 cm; 9 1/2 in by 13 in

framed

£100-150



78*

HERBERT DICKSEE (1862-1942)

FOOTSTEPS

signed in pencil and signed with initials and dated 1925 in the plate

published by Frost and Reed

etching

and a reproduction print of the same subject

the first *36 cm by 56 cm; 14 in by 22 in*

framed

(2)

£200-300



79*

HERBERT DICKSEE (1862-1942)

A PLACE IN THE SUN

signed in pencil with initials and dated 1924 in the plate

published by Frost and Reed

etching

36 cm by 56 cm; 14 in by 22 in

framed

£200-300



80*

ERNEST GRISET (1844-1907)

A BITCH AND PUPS

signed l.r.: *Griset*

pen and black ink heightened with white

11 cm by 16 cm; 4 in by 6 in

framed

Provenance

The Fine Art Society, London

£300-500



81*

JOANNE PEMBERTON LONGMAN (1918-1973)

DOG STUDIES

signed with initials and dated l.l.: *JPL/1965*

pen and ink

together with "Study of Pigeons" European School brown ink, "Study of a Donkey" Circle of John Frederick Herring the Younger, "On forbidden territory" watercolour initialled and dated *E.I.P 1904*, and "Setter and Black Cock" drawing in the manner of James Ward

various sizes

framed

(5)

£150-200



82*

HERBERT DICKSEE (1862-1942)

READY

signed with initials and dated 1928 in the plate
etching

34 cm by 53 cm; 13 in by 20 1/2 in
framed

£200-300



83*

CECIL CHARLES WINDSOR ALDIN (1870-1935)

I'M NOT YOUR FATHER

facsimile print

together with "Bad Company" a lithograph after Louis Wain, and "The Inundation" an engraving after Carl
Frederik Kiorboe

various sizes

framed

(3)

£100-150



84*

HERBERT DICKSEE (1862-1942)

FORGOTTEN

signed in pencil and signed with initials and dated '1922' in the plate
etching

28 cm by 35 cm; 11 in by 13 1/2 in
framed

£200-300



85*

ROSA BONHEUR (1822-1899)

PLEADING EYES

signed in pencil l.r.: *Rosa Bonheur* and in the plate
engraving

44 cm by 37 cm; 17 in by 14 1/2 in
framed

£150-200



86*

JAMES W GILES R.S.A. (1801-1870)

STUDY OF A STAG

signed and dated l.l: *J. Giles/April 2 '62'*

coloured chalk

39 cm by 52 cm; 15 in by 20 in

framed

together with another study of a stag by the same hand

(2)

£100-150



87*

IAN ARMOUR-CHELU (1928-2000)

A GROUP OF FOUR WATERCOLOURS OF RABBITS

including Dutch Rabbit, Alert Dutch Rabbit, Grey and White Dutch Rabbit, and Baby Grey Rabbit

all signed and dated: Ian Armour-Chelu

brown ink and watercolour

approx *10 cm by 17 cm; 4 in by 6 1/2 in*

framed

(4)

Provenance

The Sladmore Gallery, London

£200-300



88*

WILLIAM STRUTT (1825-1915)

STUDIES OF A DONKEY

with three further studies by the same hand (framed as one)

one signed l.l.: *W.H. Strutt* and variously inscribed

black crayon

overall size 21.5 cm by 59 cm; 8 1/2 in by 23 in

framed

£150-200



89*

AFTER SIR EDWIN HENRY LANDSEER R.A. (1802-1873)

LORD COSMO RUSSELL ON HIS PONY FINGALL

together with LORD ALEXANDER RUSSELL ON HIS PONY EMERALD

pencil

19 cm by 23.5 cm; 7 1/2 in by 9 in

framed

(2)

£70-100



90*

AFTER SIR EDWIN HENRY LANDSEER R.A. (1802-1873)

FREE TRADE

engraving

48 cm by 61 cm; 19 in by 24 in

framed

together with two further engravings after Sir Edwin Landseer: "Farmyard Friends" and "Alexander and Diogenes", and "Horses with Dead Game Birds" after John Frederick Herring the Elder
(4)

£200-300



91*

AFTER SIR EDWIN HENRY LANDSEER, R.A. (1802-1873)

THE CAVALIER'S PETS

oil on canvas

after the painting in the Tate Gallery

19.5 cm by 25 cm; 8 in by 9 1/2 in

framed

together with a 20th century gros point of a recumbent cat, "Studies of Dogs" by C.L. Wood (watercolour), A wool work panel of a dog, and a collage of butterfly wings

various sizes

(5)

£80-120



92*

AFTER SIR EDWIN HENRY LANDSEER, R.A. (1802-1873)

THE RETURN FROM THE STAG HUNT

bears signature l.c.: *Sir. Edw L*

oil on canvas

39 cm by 150 cm; 15 in by 58 1/2 in

framed

together with an engraving of the same subject

both after the painting recorded in the Lansdowne Collection

(2)

£1000-1500



93*

AFTER SIR EDWIN HENRY LANDSEER R.A. (1802-1873)

DIGNITY AND IMPUDENCE

coloured engraving

together with "Be it ever so humble", "A Distinguished Member of the Humane Society" and "Bloodhound",

all after Sir Edwin Landseer

various sizes

framed

(4)

£200-300



94*

SIR EDWIN HENRY LANDSEER, R.A. (1802-1873)

NIGHT

signed in pencil

engraving

together with "A Random Shot" an engraving after Sir Edwin Landseer, and "Black Game" a coloured engraving after Richard Andsell

various sizes

framed

(3)

£100-150



95*

AFTER SIR EDWIN HENRY LANDSEER R.A. (1802-1873)

WINDSOR CASTLE IN THE PRESENT TIME

engraving

together with "The Order of Release" reproduction print after Sir John Everett Millais

various sizes

framed

(2)

£100-150



96*
ENGLISH SCHOOL (EARLY 20TH CENTURY)
BOAT RACE
coloured lithograph
55.5 cm by 84.5 cm; 22 in by 33 in
framed
together with "The Carriage" coloured lithograph after Arthur Grenfell Haigh, and a photograph of cavalry in a street with a horse drawn wagon
(3)

£80-120



97*
AFTER GEORGE STUBBS A.R.A. (1724-1806)
TIGRESS
by John Murphy
hand-coloured mezzotint
41 cm by 61 cm; 16 in by 24 in
together with
LIONESS AND WHELPS
AFTER JAMES (THOMAS J.) NORTHCOTE (1746-1831)
by Richard Earlom
hand-coloured engraving
51 cm by 63 cm; 20 in by 24 1/2 in
both framed
(2)

£80-120



98*
AFTER SIR THOMAS LAWRENCE, P.R.A. (1769-1830)
 MASTER LAMBTON
 mezzotint
38 cm by 29 cm; 15 in by 11 1/2 in
 together with "Silent Sympathy" and "In sunshine again" a pair of lithographs after John Creswell Woollett,
 and "Eyes to the blind" lithograph after Margaret Collyer
various sizes
 framed
 (4)

£70-100



99*
GEORGES FRAIPOINT (1873-1912)
 EXCURSION A LA MER
 poster
 lithograph
119 cm by 79 cm; 46 1/2 in by 31 in
 framed

£150-200



100*

PUNCH MAGAZINE COVERS

REPRODUCTIONS

six in one frame

together with a pair of black and white photographs including one of Jeremy Irons, and associated reproductions, prints, and photographs

various sizes

framed

(6)

£40-60

END OF SALE

Conditions of Business for Buyers

1. Introduction

- (a) The contractual relationship of 25 Blythe Road Ltd and Sellers with prospective Buyers is governed by:-
 - (i) these Conditions of Business for Buyers;
 - (ii) the Conditions of Business for Sellers displayed in the saleroom and available from 25 Blythe Road Ltd;
 - (iii) 25 Blythe Road Ltd's Authenticity Guarantee;
 - (iv) any additional notices and terms printed in the sale catalogue, in each case as amended by any saleroom notice or auctioneer's announcement.
- (b) As auctioneer, 25 Blythe Road Ltd acts as agent for the Seller. Occasionally, 25 Blythe Road Ltd may own or have a financial interest in a lot.

2. Definitions

"Bidder" is any person making, attempting or considering making a bid, including Buyers;

"Buyer" is the person who makes the highest bid or offer accepted by the auctioneer, including a Buyer's principal when bidding as agent;

"Seller" is the person offering a lot for sale, including their agent, or executors;

"BR" means 25 Blythe Road Ltd, Auctioneers, 25 Blythe Road, London, W14 0PD, company number 7982062.

"Buyer's Expenses" are any costs or expenses due to 25 Blythe Road Ltd from the Buyer;

"Buyer's Premium" is the commission payable by the Buyer on the Hammer Price at the rates set out in the Guide for Prospective Buyers;

"Hammer Price" is the highest bid for the Property accepted by the auctioneer at the auction or the post auction sale price;

"Purchase Price" is the Hammer Price plus applicable Buyer's Premium and Buyer's Expenses;

"Reserve Price" (where applicable) is the minimum Hammer Price at which the Seller has agreed to sell a lot.

The Buyer's Premium, Buyer's Expenses and Hammer Price are subject to VAT, where applicable.

3. Examination of Lots

- (a) BR's knowledge of lots is partly dependent on information provided by the Seller and BR is unable to exercise exhaustive due diligence on each lot. Each lot is available for examination before sale. Bidders are responsible for carrying out examinations and research before sale to satisfy themselves over the condition of lots and accuracy of descriptions.
- (b) All oral and/or written information provided to Bidders relating to lots, including descriptions in the catalogue, condition reports or elsewhere are statements of BR's opinion and not representations of fact. Estimates may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time at BR's absolute discretion.

4. Exclusions and limitations of liability to Buyers

- (a) BR shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit, subject to the terms of BR's Authenticity Guarantee.

- (b) Subject to Condition 4(a), neither BR nor the Seller:-
 - (i) is liable for any errors or omissions in any oral or written information provided to Bidders by BR, whether negligent or otherwise;
 - (ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by English law), other than the express warranties given by the Seller to the Buyer (for which the Seller is solely responsible) under the Conditions of Business for Sellers;
 - (iii) accepts responsibility to Bidders for acts or omissions (whether negligent or otherwise) by BR in connection with the conduct of auctions or for any matter relating to the sale of any lot.
- (c) Without prejudice to Condition 4(b), any claim against BR and/or the Seller by a Bidder is limited to the Purchase Price for the relevant lot. Neither BR nor the Seller shall be liable for any indirect or consequential losses.
- (d) Nothing in Condition 4 shall exclude or limit the liability of BR or the Seller for death or personal injury caused by the negligent acts or omissions of BR or the Seller.

5. Bidding at Auction

- (a) BR has absolute discretion to refuse admission to the auction. Before sale, Bidders must complete a Registration Form and supply such information and references as BR requires. Bidders are personally liable for their bid and are jointly and severally liable with their principal, if bidding as agent (in which case BR's prior and express consent must be obtained).
- (b) BR advises Bidders to attend the auction, but BR will endeavour to execute absentee written bids provided that they are, in BR's opinion, received in sufficient time and in legible form.
- (c) When available, written and telephone bidding is offered as a free service at the Bidder's risk and subject to BR's other commitments; BR is therefore not liable for failure to execute such bids. Telephone bidding may be recorded.

6. Import, Export and Copyright Restrictions

BR and the Seller make no representations or warranties as to whether any lot is subject to import, export or copyright restrictions. It is the Buyer's sole responsibility to obtain any copyright clearance or any necessary import, export or other licence required by law, including licences required under the Convention on the International Trade in Endangered Species (CITES). ~ Lots marked with the symbol '~' have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import and export.

7. Conduct of the Auction

- (a) The auctioneer has discretion to refuse bids, withdraw or re-offer lots for sale (including after the fall of the hammer) if (s)he believes that there may be an error or dispute, and may also take such other action as (s)he reasonably deems necessary.
- (b) The auctioneer will commence and advance the bidding in such increments as (s)he considers appropriate and is entitled to place bids on the

Seller's behalf up to the Reserve Price for the lot, where applicable.

- (c) Subject to Condition 7(a), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer.
- (d) Any post-auction sale of lots shall incorporate these Conditions of Business.

8. Payment and Collection

- (a) Unless otherwise agreed in advance, payment of the Purchase Price is due in pounds sterling immediately after the auction (the "Payment Date").
- (b) Title in a lot will not pass to the Buyer until BR has received the Purchase Price in cleared funds. BR will generally not release a lot to a Buyer before payment. Earlier release shall not affect passing of title or the Buyer's obligation to pay the Purchase Price, as above.
- (c) The refusal of any licence or permit required by law, as outlined in Condition 6, shall not affect the Buyer's obligation to pay for the lot, as per Condition 8(a).
- (d) The Buyer must arrange collection of lots within 10 working days of the auction. Purchased lots are at the Buyer's risk from the earlier of (i) collection or (ii) 10 working days after the auction. Until risk passes, BR will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price actually paid by the Buyer. BR's assumption of risk is subject to the exclusions detailed in Condition 5(d) of the Conditions of Business for Sellers.
- (e) All packing and handling of lots is at the Buyer's risk. BR will not be liable for any acts or omissions of third party packers or shippers.

9. Remedies for non-payment

Without prejudice to any rights that the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within 5 working days of the auction, BR may in its sole discretion exercise 1 or more of the following remedies:-

- (a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;
- (b) cancel the sale of the lot;
- (c) set off any amounts owed to the Buyer by BR against any amounts owed to BR by the Buyer for the lot;
- (d) reject future bids from the Buyer;
- (e) charge interest at 4% per annum above HSBC Bank plc Base Rate from the Payment Date to the date that the Purchase Price is received in cleared funds;
- (f) re-sell the lot by auction or privately, with estimates and reserves at BR's discretion, in which case the Buyer will be liable for any shortfall between the original Purchase Price and the amount achieved on re-sale, including all costs incurred in such re-sale;
- (g) Exercise a lien over any Buyer's Property in BR's possession, applying the sale proceeds to any amounts owed by the Buyer to BR. BR shall give the Buyer 14 days' written notice before exercising such lien;
- (h) commence legal proceedings to recover the Purchase Price for the lot, plus interest and legal costs;

- (i) disclose the Buyer's details to the Seller to enable the Seller to commence legal proceedings

10. Failure to collect purchases

- (a) If the Buyer pays the Purchase Price but does not collect the lot within 20 working days of the auction, the lot will be stored at the Buyer's expense and risk at BR's premises or in independent storage
- (b) If a lot is paid for but uncollected within 6 months of the auction, following 60 days written notice to the Buyer, BR will re-sell the lot by auction or privately, with estimates and reserves at BR's discretion. The sale proceeds, less all BR's costs, will be forfeited unless collected by the Buyer within 2 years of the original auction.

11. Data Protection

- (a) BR will use information supplied by Bidders or otherwise obtained lawfully by BR for the provision of auction related services, client administration, marketing and as otherwise required by law.
- (b) By agreeing to these Conditions of Business, the Bidder agrees to the processing of their personal information and to the disclosure of such information to third parties world-wide for the purposes outlined in Condition 11(a) and to Sellers as per Condition 9(i).

12. Miscellaneous

- (a) All images of lots, catalogue descriptions and all other materials produced by BR are the copyright of BR.
- (b) These Conditions of Business are not assignable by any Buyer without BR's prior written consent, but are binding on Bidders' successors, assigns and representatives.
- (c) The materials listed in Condition 1(a) set out the entire agreement between the parties.
- (d) If any part of these Conditions of Business be held unenforceable, the remaining parts shall remain in full force and effect.
- (e) These Conditions of Business shall be interpreted in accordance with English Law, under the exclusive jurisdiction of the English Courts, in favour of BR.

25 Blythe Road Ltd

Sale Title

Harry Moore-Gwyn - AUCTION OF PICTURES FROM A PRIVATE LONDON CLUB

Date

5 April 2017

Please mail, fax or scan and email to:

25 Blythe Road Ltd

25 Blythe Road

London

W14 0PD

Fax +44 (0) 20 602 5973

Email: pictures@25blytheroad.com

Important

Please bid on my behalf at the above sale for the following Lot(s) up to the hammer price(s) mentioned below. These bids are to be executed as cheaply as is permitted by other bids or reserves and in an amount up to but not exceeding the specified amount. The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller up to the amount of the reserve by placing responsive or consecutive bids for a lot.

I agree to be bound by 25 Blythe Road Ltd's Conditions of Business. If any bid is successful, I agree to pay a buyer's premium on the hammer price at the rate stated in the front of the catalogue and any VAT, or amounts in lieu of VAT, which may be due on the buyer's premium and the hammer price.

Methods of Payment

25 Blythe Road Ltd welcomes the following methods of payment, most of which will facilitate immediate release of your purchases.

Wire Transfer to our Bank

Electronic transfers may be sent directly to our

Bank:

HSBC Bank Plc

38 High Street

Dartford

Kent

DA1 1DG

Swift Code - MIDLGB22

IBAN Code - GB02MIDL4019042203319

Sort Code: 401904

Account No: 22033119

Account Name: 25 Blythe Road Ltd

Credit/Debit Card

A 3% surcharge is payable on all credit cards and non-UK debit cards; there is no charge for UK debit cards. Please note that we do not accept American Express cards. By signing this form you are authorising payment for this sale.

Sterling Bankers Draft

Drawn on a recognised UK bank.

Sterling Cash or Cheque

Cheques must be drawn on a recognised UK bank. We require seven days to clear a cheque without a letter of guarantee from your bank.

ABSENTEE BID FORM

(please print or type)

Name	
Address	
Postcode	
Telephone	
Alternative Telephone	
Email	
Signed	Date

Card type (Visa, Mastercard, Debit)
Card Number
Cardholder Name
Billing Address (if different from above)
Cardholder Signature

If you wish 25 Blythe Road Ltd to ship your purchases, please tick ____

Lot No	Lot Description	£ Cover Bid

For Office Use Only

Date and time received	Staff initials
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25 Blythe Road | London's Specialist Auctioneers

AUCTION CALENDAR



Charles Miller
MARITIME & SCIENTIFIC MODELS
Auction: Tuesday 2nd May 2017



Matthew Barton
EUROPEAN & ASIAN WORKS OF ART
Auction: Wednesday 24th May 2017



Thomas Del Mar
ANTIQUÉ ARMS, ARMOUR & MILITARIA
Auction: Wednesday 28th June 2017



Harry Moore-Gwyn
**BRITISH & CONTINENTAL PICTURES & PRINTS
AND ARNAUD DELAS PHOTOGRAPHS**
Auction: Wednesday 4th October 2017





max

max Beamed Show

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